

DOCUMENTARY NEWS LETTER

SEPTEMBER 1941

DOCUMENTARY—THE CREATIVE INTERPRETATION OF REALITY

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Success Story

THE M.O.I. has now given details of the operation of its non-theatrical schemes, which went into operation twelve months ago. The full story is published in this issue of D.N.L. and it makes brave reading. The figures speak for themselves; yet, impressive as they are, they by no means represent the maximum attainable by the scheme. Obviously, the beginnings of the distribution system last year were bound to be on a comparatively small scale, and allowance must be made for this factor. In other words, it would appear that audience figures in the coming twelve months will be very much larger, and indeed might well double themselves. This non-theatrical distribution plan, which has clearly been operated with great efficiency, is of vital national importance, and for two reasons. In the first place, it has brought into being machinery for public enlightenment on a scale hitherto unprecedented in any country. In the second place it has not merely provided a ready market for the most constructive type of documentary film,

but has also become a major sponsor in the field of democratic education by film as regards civic responsibilities, social reform and social progress. All those who realise the immense value of the film in these fields will whole-heartedly rejoice in the fact that film as enlightenment, as well as film as entertainment, can now be reckoned as a permanent part of our national life. The M.O.I. Films Division has come in for a good many hard knocks, most of them not undeserved; but for this particular work it will receive not merely the thanks, but also the enthusiastic co-operation of all workers on the democratic front. D.N.L. for its part hopes to publish regular news as to the operation of the plan, both as regards production policy and as regards distribution.

Public Opinion

IT HAS BEEN the creed of many good propagandists that to make propaganda for a good cause is to do no more than articulate an idea, a belief, or a course of action which is already

ary movement was deeply concerned with the development of its work on an international basis. *We Live in Two Worlds* and *Message from Geneva* were two films which attempted—in the simplest terms—to make the essential distinction. Organisationally speaking, documentary workers here were learning to interchange personnel and ideas with colleagues in many other countries—notably with the U.S.A., France and Belgium. Nor was it a mere chance that the movement had first developed in the Empire Marketing Board, which under Sir Stephen Tallents kept its propaganda at the least possible emphasis on Marketing and the most on the Empire. For the Empire then, as now, represented already the beginning of the international idea, awaiting as, too, it still awaits, continuous and creative development. Significant, too, were the plans worked out at the International Labour Office at Geneva by documentary people in conjunction with the Secretariat there; plans for an international centre for the distribution and exchange of all films dealing with social and economic progress and welfare. These plans were in 1939 shifted to New York, where an International Film Centre was set up with similar terms of reference. At all points in those days this orientation was to the forefront.

It is, however, no good merely looking back at the 'thirties with a regretful sigh. What is essential is to keep a firm grasp on the constructive elements of those days, to use them now in whatever measure is possible, and to remember that whatever new comes from the present conflict, we have the foundations ready laid, and firm enough to take an even more imposing building than that originally planned.

But it is already possible to outline something of a picture of the future, for the seeds of it lie in present possibilities. The immediate need, as was pointed out in the last issue of D.N.L., is for a central co-ordination of policy as between the British Empire, Russia, China and the U.S.A. The ideal thing would be a Council of Planning (working of course in conjunction with a War Council). This Council of Planning would include all propaganda services as one of its main branches, and would set up a small but active organisation, with experts from each country (and this includes the Dominions and India), to carry

out campaigns according to the directives laid down by the Council. This propaganda body could be stationed at any agreed spot, though for reasons of convenience as well as of strategy, London or New York would clearly be better than Moscow or Chungking. From whatever point it operated its job would be to direct and co-ordinate all war propaganda, using at first the machinery existing in each country concerned, and where necessary improving the facilities. Thus it could, if necessary, assist and advise the British Minister of Information, either directly, or via the Cabinet where Cabinet sanction was necessary. But, on the other hand, in a case such as China, it could initiate action which is to a large extent not possible at present for the Chungking government, owing largely to difficulties of finance and distance. For such purposes it would need a substantial grant subscribed for by all the members of the democratic bloc. Its main function, however, would be that of co-ordination, and here it would have a special value as regards radio. It would also be in a position, as regards films, to undertake the most widespread dissemination and exchange, and also to see that national film plans dovetailed into each other in such a way as to get maximum propaganda value out of each national drive.

Such a scheme bristles with difficulties, and there are no doubt plenty of people ready to raise them. But as soon as such a scheme is outlined as a wartime measure, it at once becomes clear that—whether it is adopted or not—it will be an essential factor in the period of post war reconstruction, for here is the long-sought opportunity for achieving a system by which the exchange of new ideas and new methods relating to social progress can be efficiently co-ordinated, and by which the creative groups concerned in such ideas and measures can find immediate expression and immediate contact with each other across the world. In comparison with Wells' World Brain this scheme is no more than a single cell, but it could be a cell which would be a nerve centre of progressive action in all countries. Through it, propaganda could reach its true objective, the dissemination of knowledge leading to action, as between communities all over the world. Even in the midst of war, that is not a bad thing to think about, and indeed to plan.

FIRST PRINCIPLES

A RECENT ISSUE of "Variety" which contained a favourable review of a batch of Ministry of Information films newly arrived in the United States described them as documentary films and added—"documentary is the word applied because of the current stigma attached to propaganda".

This identification of the documentary film with war propaganda is only one of several misconceptions of the documentary purpose which have lately arisen. For some people the documentary film has come to mean the war propaganda film; for others it is the instructional film; for others again it is any elaborate news film; whilst for many it simply means any

picture which does not contain a conventional love story. This confusion is not restricted to audiences. Amongst film makers also the word is used loosely, and many producers have sought to cash in both on the prestige and on the current activity of the British documentary movement by describing as documentaries films which are no different from the advertising pictures or the cheap programme fill-ups of an earlier day. In production circles there is, indeed, a widespread tendency for any short film whatsoever to lay claim to the documentary label.

It is now time to realise that the value of the documentary

contribution to the democratic offensive is likely to be dependent upon the degree to which documentary safeguards its principles and its separate identity. For there can be no question that the documentary movement is active to-day because it has believed since its inception twelve years ago that the principles for which it stands represent an essential contribution to the development of democratic methods of Government. It believes that the creative interpretation of reality—whether by film, press or radio—must represent the cornerstone of democratic self-expression and civic education.

The present problems arise because the documentary film movement is busy to-day, not only with democracy's need for the interpretation of its struggle on the screens of the world, but also because in twelve years documentary film makers have developed a special technical skill which can be used for other purposes. Documentary technique, for instance, is appropriate to the production of instructional films, to journalistic reporting in films where creative treatment is non-essential; but also—unfortunately—it may be used to present part-reality and part-truth.

Films in the instructional and reporting categories are invaluable at the present time and provide a field in which any skilled documentary maker is proud to work. The ideologies of such films may be limited, but the ultimate social consequences of their development are immeasurable, and the evolution of the simple instructional film undoubtedly represents one of the documentary movement's most important advances during the war period. The production, however, of the more pretentious pseudo-documentary films which presents not reality but half-truth, represents a real danger which calls for a re-statement of the documentary purpose.

Only a few of these pseudo-documentaries are made from dishonest motives. In many cases the producer himself remains unaware that he has been at fault in presenting only part of the story. In some degree any documentary film, however good, will fall short of the ideal of interpreting the *complete* reality of its subject matter. But the danger lies in a tendency to abandon any attempt to bring to the screen elements other than those which happen to suit the *ad hoc* or short-sighted purpose of a financial backer, a commercial sponsor, or even a Government Department. The danger has always existed and it has always been an essential part of documentary production to fight for the whole truth. In its early days, documentary was concerned primarily with widening the terms of social reference of the industrial film and the travelogue. Impressionistic sequences of industrial processes, however beautifully they were photographed and edited, were not in themselves the whole story of any aspect of modern industry. Neither was the collection of exotic novelties known as the travelogue a complete picture of foreign life even when documentary's technical skill and powers of journalistic observation had been brought to bear upon it. In the case of these two types of film, documentary makers saw the need to move beyond the machines of industry, and the picturesque surfaces of foreign life, to people and the economic and spiritual forces which moved them. *Drifters*, *Industrial Britain* and *Aero-Engine* were films, not of machines at work, but of men at work; *Song of Ceylon* was not a film about

tea-growing but an account of the impact of Western commerce upon Sinhalese communal and religious traditions.

When documentary turned to films on British social problems the need for a broad treatment and an honest objectivity of approach was even more vital. It became increasingly clear that the key to success (and this is a principal answer also to to-day's documentary problems) lay in the attitude which the films were to take towards people. In essence, people are the raw material of documentary: the honest presentation of real people "in the round" is the first test of a documentary production. It is not every subject which calls for the elaborate treatment of people in relation to their social environment, but every documentary production in any way concerned with human activity carries *ipso facto* a responsibility towards people—both on the screen and in the audience. *Workers and Jobs* might have been merely an advertisement of the efficiencies of the Ministry of Labour. Instead the film, by means of its extempore labour-exchange conversations, placed the problem of unemployment and its amelioration in its true social context. *Housing Problems*, which might only have been the story of rehousing, became the story of the slums. The *Nutrition Film* was mostly about the facts of *malnutrition*. *Children at School* was the story, not only of educational problems solved, but of educational problems calling still for democratic solution. The sponsors of these films finally welcomed and supported the wisdom of the method. They understood that documentary is an instrument of social reform and therefore of democratic progress, an instrument more valuable to them in commanding public attention than the complacencies of conventional advertising.

In spite of the urgencies and prohibitions of wartime, the fight for the whole documentary truth is clearly of even greater importance to-day than ever before. We cannot afford to tell the world (or our own people) that democratic Britain is a country blessed with an ideal communal organisation and perfect social services. We cannot afford to do it because it is a transparent lie which will deceive no one, at home or abroad. But we can afford to say that in Britain democracy is alive, and because of it Britain is moving inevitably forward. This is where the documentary policy of frankness, and of the courageous expression of national self-criticism, allies itself directly to national propaganda needs. Without such a policy documentary would only too soon turn out to be a means of national advertising on the lines so loved by the British Council.

It is the fundamental realities which the documentary movement will continue to interpret with all the creative power at its command. Whether it be in the field of engineering, education, sociology, domestic science, economics, architecture or warfare it will seek to fulfil its responsibility to the community (it can acknowledge no other master) by presenting the true facts in their true social context. It will welcome into its under-manned ranks any and every film-maker who will fight to present in his work the truth, the whole truth and nothing but the truth, so help him God. And documentary will fight with equal vigour against those whose interpretation of its purpose is anything less than this.

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Principles and Practice

THE function of the documentary film is to entertain while it portrays, interests and interprets.

The aim of the *Kinematograph Weekly* is similar: to report current events and relate them to the general advance, artistic and technical, by which progress in Kinematography is achieved.

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NEW DOCUMENTARY FILMS

The Team. Production: Welwyn Garden Studios. Direction: Leslie Arliss and Norman Lee. Cameras: W. Hervey and R. Anscombe. M.O.I. 5 minutes.

DID you ever think how much a five-minute film like *The Team* costs you? Making the film, cost of copies, distributing them and a proportion of the Film Division overheads come roughly to £4,000. Making an allowance for people who go to the cinema twice a week—12 million people see it. So it costs you a penny to show the film to thirteen people.

Which is not bad. The only reason you don't get your money's worth is that a lot of cinemas don't show the films. Especially the big circuits.

The Team is well worth thirteen for a penny even though its theme "It all depends on me" is the most meaningless slogan of the whole war. Could anyone involved in the war read it and take it seriously? Could anyone say it out loud? ... no! It is the kind of chant that might be sung in the snug valleys of Devon and Cornwall.

Leslie Arliss and Norman Lee have made a film that almost makes "It all depends on me" mean something. A crowd of boys are playing football with shovings and trippings. George Allison stops and tells them they must work together and not all try to get goals. Then he shows them an Arsenal game which makes you remember the pleasure to be had out of watching a game, with 80 or 90 thousand other people. Its a pity our slogan-spouters didn't go to football matches before the war. If they had they might have been able to make slogans that meant something to people, and were not curates' cluckings to a Band of Hope.

The film ends with all sorts of people saying "And me", "And me", "And me".

Without even considering the disadvantages of its subject, it is a good solid film associated with people, not preaching, not priggish.

New Acres. Shell Film Unit. Production: Edgar Anstey. Direction: Neilson Baxter. Camera: Stanley Rodwell. Sound: W. S. Bland. M.O.I. Five minutes.

TO ONE person at least this film gave the particular satisfaction of seeing a job well done. Or rather, two jobs well done, first our present effort in agriculture, and second the actual making of the film. It is the story of the ploughing-up, the sowing, and the harvesting of acres hitherto derelict, including even the bungaloid areas of the South Downs, with tractors weaving in and out of those stucco villas which are a fortunately impermanent evidence of our lack of foresight and decency after the last war. The story is told entirely in dialogue form, the sound being shot direct on location. The shape is effected by following the track of a tractor maintenance engineer from one part of the country to another. Through him and his conversations with others

the magnitude and urgency of the work is made admirably clear; and the film ends with a cogent plea for a constructive post-war agricultural policy. It is quite a shock to learn that most of the parts were played by actors, for there is no hint of the ham at any point. *New Acres* appears to me to be brisk, enjoyable, convincing and useful. It does what too few of our propaganda films achieve—it packs a punch.

China Fights Back. Production: March of Time (No. 3. Seventh Year.) Distribution: R.K.O. Radio Pictures. 20 minutes.

THE March of Time formula has been used once before to tell the story of the war in China in a release very similar to *China Fights Back*. Both items begin with a historical resumé of the early years of the Japanese invasion of China, break off to remind us of the great achievements of Chiang Kai-shek in creating the new China and return to the war theme to show how the new housing projects, industries, hospitals and schools have been demolished by Japanese terrorism. Up to this point *China Fights Back* is almost identical with the earlier story. But whereas the previous item could only finish with a sequence showing that Japan continues to be faced by the limitless Chinese will to resist, the later film is able to reveal not only the will but the formidable means of resistance.

The most impressive sequences of this film show how forty million Chinese have withdrawn from the Japanese occupied coast into the interior of their country, packing whole factories piecemeal on coolie-back in order to reconstruct them in inland hiding places. The March of Time says that these industries are now functioning at almost pre-war capacity. Thousands of co-operative groups have been set up in the interior to produce war essentials and consumer necessities. We are shown also the new Chinese armies and the new Air Force which is being built up. The men appear to be excellently equipped and trained and their faces reflect the light of a great national purpose. By comparison the scenes of traffic along the famous Burma Road are less impressive. We see a section of road under repair and the magnitude of the task involved in keeping this supply route in operation in the face of Japanese air raids and bad weather.

Although many of the sequences of the early historical part of *China Fights Back* are now familiar, they remain no less impressive than when the March of Time first brought to the screen the tragedy and the glory of China. There are new scenes of Japanese bombs falling in great showers upon defenceless villages and there is the disgusting spectacle of Japanese industrial and military leaders in conference. But most powerful of all are still the pictures of broken Chinese bodies lying amongst the ruins of this phoenix-like civilisation.

Shunter Black's Night Off. Production: Verity Films. Producer: Sydney Box. Script and Direction: Max Munden. Camera: Bernard Browne. M.O.I. 5 minutes.

Shunter Black works in a big marshalling yard, his job being to run alongside trucks which have come off the hump and are running down the yard, in order to put the brake on and ease their impact with the train which is being made up—a job needing strength and skill, and pretty hard work. In this film he tells his own story of what happened when the yard was blitzed one night. He was off duty and sitting at home when it started. A lot of incendiaries came down and one of the trucks got well alight. The next wagon was full of explosives and the bombs had cut off the nearby water supply. Black saw the blaze, and went along to help. He got a locomotive, fixed for the signalman to clear a passage across the main-line tracks, hitched the loco to the explosives wagon, which was now alight, and shunted it under the big water tank. He climbed on to the roof, got the water going, and put out the blaze just in time. This is a true story of what actually happened.

The production problems of this film must have been somewhat of a headache, since night-effects were required throughout. The scenes of the raid and fire are on the whole very convincingly staged, and the whole style of the shooting is based on absolute simplicity.

It is a pity, therefore, that more thought was not given to the editing and to the speed and timing of the commentary. Nearly all the major sequences present examples of good material losing its effect by a complete failure to polish up the cutting. In the same manner there are several examples of mistimed or slightly misplaced commentary. These faults detract from what is in essence an interesting and exciting film; so that when we are all set to feel a sense of tension and crisis one over-delayed cut lets us down, and we have to start building it up over again.

Guests of Honour. Production: Ealing Studios. Producer: Cavalcanti. Direction: Ray Pitt. Editing: Charles Crichton. Camera: Douglas Slocombe. Commentary: Frank Owen. 25 minutes.

How well made this film is! The craftsmanship which one has learnt to associate so especially with Cavalcanti shines in almost every sequence. Watch for instance the staged cut-ins in the sequence of the fleeing refugees being machine-gunned by Nazi planes; each brief glimpse of individuals (always angled from above) is an exact dramatic explosion in the midst of familiar newsreel longshots. Indeed, the whole film is exceedingly well shot and put together, and there is no doubt that the Cavalcanti-Pitt-Slocombe-Crichton team is one to be reckoned with.

Yet *Guests of Honour* for all its brilliance,

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leaves one with a curious sense of frustration. This, perhaps, is partly due to the fact that the film by no means lives up to its title. The guests of honour, who are, of course, our allies from the occupied countries, make only a fleeting appearance, and in by no means an active guise as regards the urgencies of war. After a film the major part of which gives an imposing and terrifying picture of the Nazi terror sweeping over Europe, and of its final collision with us in the Battle of Britain and the winter-long blitzes, it is startling to see our guests engaged in the playing of chamber music or disporting themselves in the Free French club. Where are the famous Polish and Czech pilots? Or the Dutch naval crews?—to name but a few.

Viewing it however purely as a vivid and moving document of the impact of Nazi barbarism on Europe one is tempted to ask—as one did in the case of *Yellow Caesar*—how much point there is in belabouring a point on which few of us surely need convincing any further. We already hate the Nazis: we are determined to destroy them. That is certain. It is the basis of our fight for a new world; but that new world—still all too mythical—can surely be our major weapon. One would have liked to see more of the Cavalcanti of *We Live in Two Worlds* in the film.

Two Cooks and a Cabbage. An A. & D. Production. Direction: Alex Bryce. Camera: Stephen Dade. 6 mins. Non-T.

THE two cooks are two small girls who each take half a cabbage, cook it, and serve it up for dinner. One achieves a result so bad that it provokes a fight at the table; the other wins out on taste, economy and food value. Instruction is put over in discussion between two girls as they work. The difficulty of this method is to keep the dialogue natural and at the same time leave a sufficiently clear and concise message in the audience's mind. The problem in the main has been successfully overcome with only a short interruption of commentary in the middle of the film. The cross cutting between the two cooks is at times a little confusing, but the main points remain very clearly in the memory. Technically the film is rather uneven—continuity is sometimes jerky and acting sometimes self-conscious. On the whole it has an admirable freshness and simplicity; and as between this and *Lady be Kind* there is no doubt where our choice would lie, but the alternative is not so clear cut. Where the main content of a film is in the commentary, and the characters are real people going about their normal business, it may be possible to let the actors and the camera angles look after themselves. But when the message is being put over in exact action and dialogue a lot more attention to technical smoothness is needed, or the effort at realism will defeat its own end. After all, an effect of naturalness depends not only on what is being shown, but on how the eye and ear are being guided through the scenes. It's a new problem for documentary, and it demands a technique of its own. And, if it is tackled in the right way, it will add to, and not destroy, the humanity that Bryce has got in this film.

FILM OF THE MONTH

A DAY IN SOVIET RUSSIA

Scenario: Yagling and Tseitlin. Direction: M. Slutsky and R. Karmen. Production: Central Newsreel Studios, Moscow.

TOPICAL this film most certainly is, and will do much to redress the still grotesque ideas held by many about general conditions in the U.S.S.R. The plan on which it is based was fully described by Ivor Montagu in the July D.N.L., and it will be sufficient here to recall that it purports to be a cross section of various aspects of life and work in Russia on one single and arbitrarily selected day in 1940. On that day ninety-seven cameramen in different parts of the Soviet Union went out and filmed what seemed to them to be the most interesting event or aspect of life in their own particular area. The material was sent to the Central Newsreel Studios at Moscow and there organised by Slutski and Karmen into a full feature-length film.

It would appear that the genesis of this film owes something to Vertov's old Kino-Eye theory, for there are even shots of cameramen taking scenes which appear in the film. But Vertov's name nowhere appears, and it must be admitted that his own undoubted ability as a cutter is nowhere in evidence. Indeed, the film is, as films go, a pretty flat-footed affair. But it also contains a great deal of fascinating visual material; so that all the fair-minded critic can do is to deal with content and form separately.

First, content. Pictorially the film ranges widely, from icebreakers in the Arctic to the Riviera-like workers' resorts in the Crimea; from dawn over Vladivostok to nightfall in Moscow. Scientists explore the fastnesses of a great volcano; men with faces of the East strike a new road along the precipitate mountain walls of the Caucasus; peasants elaborate happy wedding ceremonies in Georgia and White Russia; a ballet first night in Moscow; Russia's champion coal hewer; the world's biggest and fastest motor-boat; a six-engined sixty-seater air liner; the trans-Siberian express; Kalinin at breakfast and Stalin starting work; workers in factories and a sense of their gigantic daily output; wireless operators, bricklayers, women deputies, a soldier receiving his coveted medal, swimming and tennis champions, a girl having her eyesight restored by a famous professor; polar bears and ordinary bears at home and in the Zoo; the Red Army at manoeuvres; Shokolov walking through the streets of Moscow; harvest in the Ukraine; a new car undergoing its tests; a dance in the Air Force club; Leningrad's majestic architecture; the trams and traffic of Moscow; a baroque statue in Lvov; the waterfront at Vladivostok and an iron foundry in the Urals. . . . All these visuals and many others give a picture both of the vastness of Russia and of the progress achieved by the Soviet system; an impression which carries weight by means of cumulative evidence and pictorial realism. It is a dizzy but heartening

procession. Could it have also been coherent it would have been a masterpiece.

But the film has no form. Some attempt at construction is made at the beginning and the end by means of the old dawn-to-dusk technique, with the added factor of morning in Vladivostok equalling night in Moscow. Yet even more successful attempts on this line, such as *Berlin*, had proved years ago that it is too flat, too lacking in constructive force, to be anything other than a means of achieving an impressionistic effect. Indeed, apart from the aforementioned contrasts of time differences, there are few sequences in this film which would not be readily interchangeable with others. It is a series of pictorial statements; it has no rhythm, no climax. Yet, with material so intrinsically interesting, there was surely no reason why a more constructive approach should not have been made.

There is, in the first place, no apparent reason why it should all have been shot in one day. The incidents shown are in greater part the sort of thing which could be scripted, planned, and even staged at any time. And had it been arranged, by elaborate and careful script-work, that the film should present, in a methodical and imaginative manner, the whole idea of say "The U.S.S.R. in construction and action", the interrelation of social forces in factory, in city, and in country under a Socialist régime being clearly and concisely expressed, then the film would have achieved a unity of conception—to say nothing of a dramatic shape—which in its actual form it so badly lacks.

It seems pretty certain that these criticisms apply to the original Russian version, since the English editing seems to have contented itself with suitable revisions and the introduction of mostly unnecessary and definitely old-fashioned sub-titles. Its English editors however must bear sole blame for their extraordinarily inappropriate choice of a commentator. Mr. Quentin Reynolds' booming diapason was indeed highly successful in *London Can Take It*, and it appears also to be a good many people's meat in his morose broadcasts addressed to various Nazi crooks. But in this case what is required is information and a vigorous delivery, and neither of these does Reynolds supply in any degree whatsoever. He tells us too little but he tells that little long. One sighs even for Jas Fitzpatrick.

It is, therefore, a tribute to the achievements of the Russian people that this collection of pictures of them at work and play remains (despite all the faults recorded above, and despite an exceptionally unenterprising sound track) lively, invigorating and encouraging. It is the sort of film the censors used to delight to ban, for it gives a pretty reliable impression (and impression is the word) of what life in Russia is like when her people are not defending themselves against aggression. Our own M.O.I. might ponder on its theme, and consider trying to go one better.

WHITHER FILM SOCIETIES?

By PATON WALKER

(Chairman, Scottish Federation of Film Societies)

EVERY succeeding wartime season is progressively more difficult to organise. The best of the continental feature films in the country have for the most part been shown already, and only the second and third-rate remain. The documentary producers of this country are nearly all harnessed in some way or another to the Ministry of Information and while the excellence of their output is maintained the variety of theme and subject is gone. The film of Travel has disappeared. The experimental film has disappeared. It is difficult, to put it mildly, for want of material, to continue as we did; for want of members it may become impossible and uneconomic. But, forgetting for the moment the membership question, is this apparent lack of films of the type we used the real handicap to programme composition it seems? I doubt it. There are still plenty of so far unused documentaries. Every year the supply of reprints of early films increases. Admittedly the available stock of old experimentals such as *Night on the Bare Mountain* and the Fischinger and George Pal stuff is exhausted; but then they have been scarce for years anyway and we still have Len Lye. Also, in those mysterious vaults belonging to the London Film Society there are, I am led to believe, some almost legendary experimentals which may, one feels, some day be made available to other Film Societies. Inevitably we come back to the shortage of continental features, but I am not so sure that this even is an insurmountable obstacle. There are plenty of excellent British and American features such as *Down went McGinty* which have not been widely shown and are eminently suitable in a properly balanced programme for Film Societies.

In the past, the rather misguided emphasis laid on the importance of the latest and best French Film (the majority of features shown were French) tended both to overbalance the programme's effectiveness and to obscure the real function of a Film Society which is, I suppose, partly to encourage an appreciation of film as an art form with diverse and variable techniques of its own, and partly to make available to its members such films as may tend to justify and exemplify this conception. I doubt if past programmes on the average have established any basic idea, apart from a generally expressed appreciation of Documentary, other than that the French Feature Film is a superior and more adult form of entertainment than the feature films of other countries. Putting it bluntly, the Societies have unwittingly sponsored the creation round the French film of an aura of snob highbrow appeal (which incidentally the specialist cinemas have capitalised) an end which is, I hope, far removed from the intentions of the average Society. There are, however, alternatives to the old type of programme. During the last few seasons the Edinburgh and Ayrshire Soci-

eties have tried out from time to time composed programmes on such subjects as Poland, Czechoslovakia, The Low Countries, The Sino-Japanese conflict, Ballet and Music on the screen, etc. In these programmes the feature film was subsidiary to the theme of the programme and could be drawn from the best available source, not necessarily continental. Admittedly, a composed programme is not possible at every meeting; but it is, in the opinion of a great many people in the Film Society movement, the proper and in fact the only possible development for Film Societies, particularly in wartime. There is no limit to possible subjects.

There is no limit to film supply when the necessity of other than an occasional continental feature film is overcome. Lastly, if the British Film Institute carries on, as I believe it intends to do, with further examples of and successors

to composite films such as Cavalcanti's *Film and Reality* and *Drawings that Walk and Talk*, and puts its excerpts from *Battleship Potemkin* and other film milestones on 35 mm. as well as on 16 mm stock—an interesting nucleus will be created to be drawn on and built up from. The Film Society movement should consider seriously its position and take up this or some other new policy or, in the larger cities at least, it will not survive the competition of the specialist cinemas whose numbers will presumably increase after the War. In any event competition of this sort with a commercial organisation is hardly desirable. Let us hope that the difficulties of wartime supply may in the long run prove the greatest benefit to Film Societies ever, by forcing them to move in a direction where progress is possible, supply unlimited, and initiative and imagination essential.

FILM SOCIETY NEWS

THE Manchester Film Institute Society and the Manchester and Salford Film Society are much to be congratulated on the enterprising programmes they are running. Recent 35 mm. shows at the Rivioli cinema included *Free France*, *Soviet Sports Parade*, *And So To Work*, with *Nous les Jeunes* and *Chapayev* as features.

Two novel sub-standard shows have also been arranged at the Y.M.C.A., one on August 30, when the Professor of Russian at Manchester University presided at a show devoted to excerpts from a number of the great Russian silent films. These included sequences from *Potemkin*, *Mother*, *Last Days of St. Petersburg*, *Ghost That Never Returns*, and *The General Line*. The second show on September 13th is a display devoted to town planning, when the main item is to be Ralph Steiner's *The City*. It is hoped to group with it Bond's *The Big City*, *The Builders*, and *New Moscow*.

THE Secretary of the Glasgow Scientific Film Society writes: "This Society has been in existence for one year, and arrangements are going ahead for the Annual General Meeting which is being held on 25th September. The second half of the meeting will be devoted to a short film programme, which will include *Galapagos*, a very interesting film on embryology; a Disney Cartoon, etc. From a small group of scientists interested in scientific films, a committee was formed, with the result that we now have a large and enterprising film society, endeavouring to present to all our members films of interest and education. Our members are eagerly looking forward to our next session, and judging from

the requests I have received with regard to our opening film meeting, it seems that our endeavours were warmly appreciated. We hope to enrol many new members this year, as many applications last year had to be refused owing to rather restricted seating accommodation. Our film subjects during the last session embraced many, branches of science, including: Chemistry Engineering, Biology, Physiology, Medicine, etc. We aimed at varying our programmes sufficiently so that our non-scientific members could appreciate and understand the films as well as the scientists. The Society also formed an Experimental Group, which immediately went ahead with a film dealing with a very topical subject—'Blood Transfusion'. We hope to present this experimental film on our opening night, which we intend should take place some time early in October. We expect this film to rouse a lot of interest amongst amateur film enthusiasts."

Belfast reports that plans for the coming season are not yet fully settled, but that it is hoped to arrange six film shows. One promising thing is that there is some hope of securing a cinema for these shows, instead of the somewhat unsuitable hall used hitherto by this Society. Shows will probably be held in the afternoons, to avoid blackout complications. The Society has no reserve funds, so that the proposed season involves some financial risk; on the other hand it is hoped to obtain exemption from Entertainment Tax. The excellent Monthly Film Review will continue publication.

DOCUMENTARY NEWS LETTER

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“CELLULOID CIRCUS”

We are glad to publish the complete official story of the operations of the M.O.I.'s Non-Theatrical Scheme over the past twelve months. Comment on the Scheme will be found in a note of the month

OUT FROM the Ministry of Information a year ago went a fleet of mobile film units. Since then they have travelled thousands of miles, setting up their equipment each night to show their films in the village halls of Britain. It is a business of “one-night stands” and then on to the next village next day. Sometimes it will be “a mid-night matinee” between shifts at an armaments factory; sometimes it will be a “fit-up” in a barn for a group of the new agricultural workers.

In the afternoons the mobile units keep engagements with Women's Institutes and Townswomen's Guilds to show films about food and wartime housewifery and in the mornings shows are given to children in school with special films about the Empire, our Allies and the life of Britain.

But the shows are not all in villages. Town social clubs, adult educational groups and church societies all have their visit from the M.O.I.'s units, see the films about the war, discuss the problems raised and learn how they can adjust themselves to the wartime life.

The M.O.I.'s “Celluloid Circus” as it is affectionately known in the Ministry's Films Division, is creating again the market-place discussion; the public forum is returning to village and town alike with a new orator-film, to lead a lively and well-informed discussion of the country's wartime problems.

Shows have been given in many outlying places where the population does not otherwise have an opportunity of seeing films. In the lonely islands of the Hebrides the crofters, many of whom have sons in the Royal Navy, or the Merchant Navy, have on the M.O.I.'s screens had their only glimpse of what the war means.

In the Scilly Isles, where hundreds of people are engaged in growing daffodils and in market-gardening, you may see on an autumn evening dozens of little rowing boats taking the people from their own corners of the islands to Tresco and St. Mary's, where they will see one of these film shows. If you were to drop into a Midland factory at midnight, or to a Welsh pit-head club, you might see one of these units give a show of films to the workers in the canteen during the shift break. Seamen see the films in waterfront clubs and dockers have lunch-hour shows in dockside sheds on the Clyde.

There are now 70 units on the road.

20,000 shows have been given in this first year of operation and over 3,000,000 people have attended them.

In the second year of operation which is now beginning, it is hoped to add 30 additional units.

This in time will mean an addition of two and a quarter millions to the annual audience.

It has not always been easy to carry out the schedule of shows. The units were hardly on the road when the blitz struck London. The Regions had to carry on often cut-off from London for days; but they carried on. Operators drove through the black-out, anti-aircraft fire and bombs. In the depth of winter they faced snow in the Welsh valleys, rain and flood in the Scottish hills, and ice on the slopes of the Pennines.

Propaganda Theory

The main objective of the Regional Mobile Units is to link up with the basic propaganda aims of the Ministry. It is not their business to provide entertainment; it is their task to provide a constant background of knowledge and inspiration. This background is planned in long-distance terms.

These units are able to go where there are no cinemas and at times, therefore, on them falls the full task of showing the Ministry's films. This, however, is a small part of their work. The remainder can best be described by distinguishing it from the task which the Ministry sets itself in the public cinema.

The five-minute films, shown every week in the ordinary cinemas, provide a large number of people, within a very short space of time, with direct information. Many of the films in the five-minute series contain direct instruction and this receives wide and effective distribution because the film is seen by a large number of people in a short space of time. In comparison, the non-theatrical films, while seen by large numbers of people, take much longer to get round. For this reason, if for no other, they deal with the long-term issues and with the background to campaigns rather than with foreground information, which can be better disseminated in the public cinemas.

Non-theatrical films help people to think about the general trends of the war and to gain a conspectus on subjects on which they are constantly receiving specific direct instruction. They aim to help people to see their own activities in the general picture of the nation at war. Often this needs a specialised approach, which is denied to the five-minute film; for the five-minute film must be made in terms of the lowest common denominator or the widest appeal. While the five-minute film, with its wide coverage and its short term of showing can carry out foreground propaganda, the non-theatrical film can cater for the specialised audience and for the

people who are already gathered together in a group with a special interest.

The non-theatrical work is in a deeper sense public education. In the hundreds of adult education groups these films are now appearing as authoritative and vivid reports of the life of the nation at war. They become the case studies and the raw material of free discussion.

The general policy of the Films Division is to produce five-minute films for campaigns, especially those campaigns which have a short term, and to produce for non-theatrical distribution films which deal more with the continuing themes of Britain's social life. The general rule is, therefore, to exclude from the non-theatrical scheme those campaigns whose success depends upon a wide and immediate coverage and to include those themes which are best treated in general terms and on the deeper educational basis.

Programme Details

In qualification of this, however, the non-theatrical scheme may from time to time engage in short-term campaigns where the audience requires to be selected and cannot be reached as a specialised audience in the public cinema. In practical terms, this means that the non-theatrical scheme provides general programmes which are weighted from time to time with material which is topical or relevant to a special section of the country or directed to a special group in the local community. To provide displays of this nature is the primary business of the non-theatrical section. The general type of programme is only departed from when the audience is sufficiently specialised to demand the inclusion of additional films of a limited interest.

The non-theatrical scheme is not an alternative to the theatrical schemes. It is a supplement to the theatrical schemes. The theatrical scheme can effectively do short-term propaganda and provide immediate instruction to a wide audience. The non-theatrical scheme goes into greater detail with people who already have an interest in the subjects of the films; this detailed treatment is not possible within the limits of the theatrical programme. The non-theatrical film begins where the five-minute film leaves off. It supplies a continuing education, while the theatrical film, by its nature and limits, must be topical, brief and dressed in the theatrical conventions.

Different Approaches

The M.O.I. non-theatrical scheme operates in four ways.

(i) Seventy travelling film units, complete with projectors, screens and operators, tour the country, giving special shows, sometimes in out-of-the-way places, to organisations, clubs, institutions, schools, etc., in their own premises and at their own meetings.

(ii) From the Central Film Library, which has been built on the foundations of the G.P.O. and Empire Film Libraries at the Imperial Institute, 16 mm. propaganda films go out to all parts of the country to those who possess their own projector and can organise their own showings.

(iii) Public cinemas are hired at hours when they would otherwise be closed and special shows are given to link up with the many propaganda themes, such as Food, Salvage, Savings and Industrial campaigns.

(iv) Forty M.O.I. 16 mm. projectors have been loaned to public libraries, where they have been installed in the reading rooms. The librarians borrow films from the Central Film Library and organise special shows to local educational and social groups.

Regional Mobile Units

In peace-time a few organisations developed systems of road-showing films and units operated up and down the country, catering for the special needs and interests of educational groups, but the M.O.I. have developed in one year a network of mobile units and a coverage which is probably unparalleled in any country.

The scheme is worked on a Regional basis and there is a Film Officer acting as assistant to the R.I.O. in each of the M.O.I.'s 12 Regions. The production and the planning of the scheme has been carried out by the Films Division, but the day-to-day work of contact with local secretaries and the booking of the units is carried out by the Regional staff at each headquarters town.

Each of the mobile units gives an average of 10 shows a week and the average attendance at each performance is 150 people. During the past year about 600 shows per week have been given and the average weekly audience is now in the region of 100,000.

Projectors in Public Libraries

The public library has long been a centre of public education in the community and the power of films is now being added to that of books and lectures. Many libraries are becoming community centres of wartime information and many a night you will find an enthusiastic audience in the reading room, watching a selection of Ministry of Information films, and as they go out they will see, on the notice board, a selected reading list which will help them to pursue the subjects in which the films have aroused their interest.

There are 40 of these libraries working throughout the country and many of the librarians take the opportunity to prepare special programmes for specific groups with a definite trade or sectional interest.

Central Film Library

Behind all these showings stand a film despatch organisation. Each programme round the country must be delivered on time. Each film must be kept in good order and the Ministry of Information provides from the Central Film Library a despatch service for the hundreds of shows which take place each week. In addition, this Library, which includes all the G.P.O. films and the films of the Empire Library, sends out 5,000 to 6,000 films every month to its regular borrowers, who include many wartime organisations, as well as schools, factories, churches, and Service establishments.

Special Shows in Theatres

The Film Officers throughout the country also organise the special shows in theatres outside the normal hours. On a Sunday afternoon you may find A.R.P. workers going to the local cinema, where they will see films of special interest to them; or you may find on a Wednesday morning that your local cinema has opened up with a programme of films of special interest to women, so that they can learn something more of wartime housekeeping. These special shows are also arranged as part campaigns on health, food, salvage or farming problems.

The aim behind all this work is to put people in possession of the facts of the War; to give them the information they need to be useful citizens in wartime Britain and to remind them of the ideals which continue to permeate the life of this country. Only a nation which keeps its ideals bright and is inspired by true and accurate knowledge can bear itself confidently through a crisis. To provide people with a reminder of their ideals and with the knowledge they need, is the aim of this non-theatrical film scheme of the Ministry of Information.

FACTS

The Mobile Units

(i) There are now 70 mobile units in operation up and down the country complete with electric generator, 16 mm. projector, screen and operator and 30 more are now being added. Some are fitted with electricity generators and can give displays even where there is no electricity.

(ii) Each unit gives an average of 10 shows per week. 100,000 people per week are now seeing these shows—many of whom are far from any ordinary cinema show.

(iii) Audience has now reached the 5,000,000-per-year standard.

(iv) 20,000 shows have been given by mobile units since the scheme was inaugurated.

(v) They give a free show of about 80 minutes' duration, consisting entirely of educational and propaganda films.

Central Film Library

(i) The Central Film Library, operating from the Imperial Institute, is an amalgamation of the Empire Library and the G.P.O. Film Library, to which has been added a special selection of Ministry of Information short films.

(ii) The Library has over 140 M.O.I. films available in both 16mm. and 35mm. sound, and new titles are constantly being added.

(iii) The Library offers its films free to any organisation requiring non-theatrical films of this type, providing they undertake to show it to an audience of reasonable size.

(iv) It has now over 4,000 regular borrowers.

(v) It despatches 5,000 to 6,000 films per month.

BEHIND THE BOX OFFICE

Some results of the Gallup polls. Reprinted by permission
of the magazine *Time*

THESE are some of the facts which George Gallup has uncovered as the result of a year's polling of the U.S. cinema audience. Headed by a bright young Scot named David Ogilvy, the new institute made 194 surveys and proceeded to destroy many a cherished Hollywood illusion. Some of its findings:

Hollywood's boast that 80,000,000 people attend the movies weekly is exaggerated. That is the number who stay away from the cinema each week. Those from five to 85 who do go average 54,275,000 a week. In 1940 those admissions added up to \$700,000,000 cash—far short of the billion-dollar-a-year box-office gross claimed by the Hays office.

While 11,500,000 cinemaddicts sit in their favourite cinemansions of an average Sunday, 34,000,000 radio fans listen to Jack Benny on the air. On an average Monday 5,428,000 go to the movies; 26,000,000 stay at home to hear the Lux Radio Theatre programme.

Hollywood's contention that 75 per cent of its audience is female is out of joint. The figure is

51 per cent. This proportion is bad news for moviemakers who see only a box-office advantage for pictures that appeal more to women than to men. But it varies for each picture. Of those who saw *Rebecca*, 70 per cent were female. *Arizona*'s audience was 75 per cent male. Men go alone more often than women. Women don't go for comedians. In pictures and on the air comics appeal to at least twice as many men as women.

Dr. Gallup has yet to find an audience outside New York City which wants pictures about Hitler or the Nazis. This supports Hollywood's experience to date with propaganda pictures, most of which have fizzled at the box office.

People grow out of the habit of going to movies. Chief reason: they get married, have babies, and spend more time at home. Ace cinemaddicts are 19-year-olds, who buy some 2,080,000 tickets weekly. Laggards are those over 30, who give the box office just 35 per cent of its take. Typical moviegoer is 27 years old, earning \$28 a week.

Because 65 per cent of the U.S. bolts its even-

ing meal before 6.30, 90 per cent before 7.30, movie-goers have plenty of time to sit through double features. They keep only 4 per cent of the current U.S. cinema audience out of the cinema. People are overwhelmingly for them in towns showing double features, against them in single feature towns. In New York City, which has both, 63 per cent of the movie-goers want double features. But many former cinemagoers no longer attend pictures because of them.

Advance publicity is very important to a picture's box-office success. Example: The week before the better of two of 1940-41's outstanding young-girl pictures opened, 48 per cent of U.S. movie-goers had heard about it. It cleaned up in the first-run theatres, where most of Hollywood's pay dirt lies. The week before the other's opening only 4 per cent of the people knew about it. Its first-runs were a flop. By the time it hit the second runs 70 per cent as many people as saw the former wanted to see the latter. Hollywood had missed the boat.

At present Hollywood is missing the velvet by failing to make pictures for people over 30 years of age in the average and above-average income groups. Unable to bear the increasing cost of producing pictures for the majority markets and watching them turn into expensive flops, Hollywood is faced with these alternatives: (1) to try to exist by making pictures solely for the 19-year-olds; (2) to make less costly pictures for distribution to population segments—e.g. youngsters, oldsters, high-brow, low-brow. Broadway, small towns, etc.

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FILMS FOR PRIMITIVE PEOPLES

By W. SELLERS, M.B.E.

The author is an acknowledged expert in the important field of visual education for primitive peoples. He is at present working on several films of the type described in this article.

I AM never surprised when people ask me in a doubting sort of way whether primitive Africans do really understand and appreciate cinema films. It is well known that if an illiterate African is handed a photograph even of himself or some scene familiar to him he will invariably turn it the wrong way up in an effort to focus his eyes on the picture. In other words a still picture of any kind conveys nothing to him. Some fifteen years ago I tried using lantern slides to illustrate my talks to Africans, but the results were very disappointing indeed—except with comparatively highly educated Africans.

About this time an enterprising native set up a 35 mm. silent projector in a small enclosure in the native town and projected some very old and badly worn silent films on to the whitewashed gable of an adjoining house. The capital outlay for equipment and a library of half a dozen films was somewhere about £10. The charge for admission was a penny for adults and a half-penny for children and seating accommodation was provided on mother earth. I became interested and attended these film shows many times to study how the Africans reacted to films. The first thing I noticed was that it mattered very little to the audience in what order the parts of a film appeared on the screen. They were not at all disturbed when the whole of part ten of the *Last Days of Pompeii* was projected upside down. What I did discover was that cinema films succeeded where still pictures failed. The natives looked upon the films as a collection of animated photographs a few of which they could appreciate, but they were quite unable to link the scenes together to form any kind of story. In other words they treated the films as a novel kind of peep show.

Quite a large proportion of the films was allowed to pass on the screen without comment or reaction of any kind. It was clear, however, that whilst a still picture conveyed nothing to the ordinary native he could at least get something from a moving picture. I followed this up by obtaining a 35 mm. projector and a supply of films from England with which I was able to carry my investigations a stage further and observe reactions more closely. These early experiments proved conclusively that if films were to be successful in conveying a story or teaching a lesson to these people they would have to be specially made. This I began to do in 1929 and then my troubles started. I found myself confronted with many problems, both technical

and psychological, and I was fascinated by the many interesting facts which came to light as I wrestled with one problem after another.

One important point appeared early—the great difference between the angle of acceptance of human vision compared with that of the cinema camera. Human vision is roughly 190 deg. whereas the normal camera lens is only about 30 deg. Looking at a cinema picture is therefore like viewing the actual scenes through a tube or pipe. In other words every scene we see on a cinema screen is very much incomplete. You and I do not find the difference very disturbing. When we see a picture projected we are, because of our experience and training, able to imagine the part of the picture which extends beyond the margin of the screen. Thus we can mentally appreciate the actual scene in its entirety. Illiterate people, on the other hand, find great difficulty in using their imagination in this way. For them, consequently, the approach to any particular subject requires special treatment. If I show you a shot, say, of the deck of a battleship, you will think of water around the battleship although it may not be part of the picture. Illiterate natives, however, do not make this visual adjustment. It is probably one reason why backward people prefer to see locally produced films with familiar backgrounds and people. The difference in the field covered by a camera lens compared with human vision is very noticeable in all "panning" shots, the effect of which educated people have always taken for granted. Show a horizontal "panning" shot of buildings to an illiterate and he will tell you he saw the buildings rush by. Show him a vertical pan and he will tell you he saw the buildings sink into the ground. This means that panning shots can only be introduced in a film for such people under exceptional circumstances.

Some conclusions

Investigations indicated that illiterate people have their own way of looking at a picture. Educated people normally focus their eyes on a point a foot or two in front of the screen, and by more or less glancing at the picture are able to appreciate the entire scene as a whole. The same thing happens when we use our eyes for reading. We see a word, a group of words, or even a whole line, and are not conscious of the individual letters. This is only possible because we focus our eyes a little distance in front of the page. The eyes of illiterate people are not trained to

see non-stereoscopic things in this way. They focus their eyes flat on to the screen and they scan the picture and analyse it in detail. They fasten their gaze on to any movement in the scene to the exclusion of everything else in the picture.

On several occasions I projected a film which included quite a good shot of a housing estate in England and in the middle distance was a dog trotting along the pavement. The picture was intended to show houses, but all the Africans could tell me they saw was a dog. If the dog had walked out of the picture and left the houses on the screen for a few seconds then they would have said to themselves, "That was a dog." "It has gone." "Now I can see some houses." "They are very fine houses." "Much better than ours and there are some trees but they have not many leaves on them," and so on. This also illustrates how essential it is to make individual scenes much longer than is usually considered necessary, in order to enable illiterate Africans to analyse the scenes in detail.

The question of changes in camera angles is another important point. Experience has shown that reverse shots and other violent changes in camera angle are very confusing to the minds of illiterate people. Close-ups are essential as they assist the eye by making things appear large on the screen, but they cannot be pitchforked into a film every few seconds as is normally done for the purpose of avoiding monotony in shots of fair length. There should always be a definite reason for changing to close up, and when doing so it is preferable to retain the same camera angle. This is probably the most difficult of camera changes to make as cutting must be perfectly matched on some definite action such as picking up an object or someone taking a seat.

These are some of the things which I found to be of vital importance in the production of films for primitive people. They indicate how essential it is for films to be specially produced for their benefit, and how confusing normally produced films must be to the African villagers. The films are made as silents and a master commentary is written and added by a local interpreter through a microphone. This system is necessary as sound films cannot be used because of the great number of languages in use. In Nigeria, for instance, there are between forty and fifty different languages, and goodness knows how many dialects.

Interpreters are a constant source of worry as they will often express their own opinion which does not always coincide with what is intended. It is hoped to dispense with spoken commentaries before long and synchronize films with the sound-on-disc system. This may appear to be turning the hands of the clock back, but it will be several years before the use of sound-on-film is practicable for our particular purpose.

Unsophisticated outlook

It is not possible to lay down hard and fast rules for the making of films for primitive people. Each film subject requires special treatment and every shot in the film must be given individual consideration. The African believes everything

he sees on the screen; and, therefore, shots which may appear quite innocent can be interpreted by the African in a way that may be amusing or may be highly dangerous. I once reversed the projector on a shot of a man performing a high dive. The result of this was that the audience believed there was a super-human man in England who could leap backwards thirty or forty feet from the water on to a small plank. Strict accuracy is, therefore, vital in all scenes and particularly so in the production of local films, where a thorough knowledge of local habits and customs is essential. Mistakes in this direction, however slight, may turn the most serious film into a roaring comedy.

The African's sense of humour is one of his most engaging characteristics—a characteristic, incidentally, which can be very misleading. In my very early experiences I was often discouraged by the audience going into fits of laughter at the most unexpected moments. I soon found that this was because Africans do not reserve laughter to express a feeling of pleasure alone. They will laugh outright at any point in a film which they find is novel or which they clearly understand. This reaction, of course, is not confined to African audiences. A class of English students will probably smile and even laugh when they see the satisfactory results of a serious and involved laboratory experiment. An Englishman will often wear a smile as he relates how he just escaped with his life in a motor smash. In such instances, of course, laughter is restrained and under control, whereas the African will give full vent to his feelings and laugh heartily. Africans also laugh to express sympathy and they do so without realising it. They will always laugh outright at the tragic scene of a badly maimed leper which appears in one of the films I made in Africa. Yet they are very indignant and perturbed when questioned as to why they laughed, and will say they feel very sorry for the poor man and quite definitely that they did not laugh. Observing the reaction of African audiences to cinema films is no easy task and requires tact and infinite patience.

Recent experience:

I recently made a film in Northern Nigeria called *Mochi Gaba or The Town that Crept Ahead*. The story is a simple one and includes the family lives of a native farmer and a weaver. The European Government officer in charge of the district sent a messenger to inform the Chief of the village that on a certain day we would be taking some photographs and requested the Chief to give us all the assistance he could. Early one morning I and my African assistants set out for the village, with all our filming paraphernalia. As we neared the village the Chief and his followers came galloping on their high-spirited horses to meet us. After the usual greeting, I tried to explain that we wanted to make a cinema film. As these people had never seen a cinema film in their lives, this proved rather difficult; the Chief, while he admitted he did not understand what we wanted to do, said he would help us all he could. After inspecting the village and choosing the natives who were to take the leading parts, we began

the filming. From the many remarks I overheard it was obvious the people had not the slightest idea what we were doing—in fact, they found our activities most amusing. However, we completed the film and the acting was very good and natural throughout.

The film was shown with great success in all parts of Nigeria, and later, while touring in the district, we were able to show the film *Mochi Gaba* to the people who had seen us make it. The demonstration was made widely known, and took place on a large open space in the centre of the village. The entire population turned out in their best clothes, and several European officials, including the Senior Government officer for the Province, attended the demonstration. The Senior Officer, who had already seen the film, arranged for those villagers who had taken a leading part in it to sit on the ground just in front of the officials, and he explained to them in the native language what they were going to see on the screen.

The film started, and as soon as the farmer appeared on the screen he was recognised at once by the thousands of villagers in the audience who shouted out his name "Audu"—"Audu"—"Audu"—at the top of their voices. Immediately this happened Audu the farmer stood up with a startled expression on his face and looked towards the people who were still shouting out his name. The Senior Government Officer somewhat excitedly called to Audu, "Look you fool—you're missing it—there you are—your picture on the screen!" but Audu just turned and sat down again looking very bewildered. A similar thing happened when the weaver appeared on the screen, except that this time I noticed Audu joined in shouting the name of the weaver. You see what had happened—they recognised each other on the screen, but not themselves.

Showing the films

Now a word about the distribution of these films. For the time being this distribution is restricted to the use of Cinema Vans and Travelling Projection Units in Africa. This calls for equipment specially designed to withstand the severe climatic conditions in the tropics. In addition it must be capable of giving reliable service over long periods without skilled servicing, since such servicing is unobtainable locally. All the Cinema Vans operating in the Colonies are identical in design.

These Mobile Cinemas often go off on tour for as long as six months, and each one will visit as many as eighty or ninety towns and villages, giving talks and film demonstrations to over a quarter of a million people before returning to headquarters for fresh supplies and a short rest. In use the Mobile Cinema is taken to a convenient open space near to a town or village. A noisy record is played through the reproducer amplifier at full volume, and when it is anticipated that the people have paused to listen to this unusual noise the interpreter switches over to the microphone and addresses the people of the place, inviting them to come along as we have something interesting to talk to them about and show them. In this way large crowds are collected in the space of a few minutes.

As the people arrive the interpreter instructs the children to sit on the ground in front of the screen and informs the adults where to stand in order to get a good view. The background noise from the crowd, at this stage, is usually very high and disturbing. The technique used to reduce the level of this noise is to ask the audience a question to which the obvious answer is yes; such a question might be "Are you proud to be British?" The interpreter complains to the audience that he cannot hear them very well and proceeds to ask the same question. This time most of the audience will shout their reply. The question is put to the audience a third time with the microphone at full volume. This time almost every member of the audience will reply and their answer comes back in a roar. This is followed by complete silence everywhere, and so long as the audience is kept interested the background noise will remain at a low level.

For the purpose of driving home the lesson in the films this technique is very effective when used at the end of a demonstration. Question after question based on the films is fired at the audience in quick succession. The interpreter, in this case, will gradually increase the volume of his voice with each question and the audience in return will reply to each question with great vigour. There is more likelihood of any lesson getting home if the people themselves have voiced their acceptance of it. It is sometimes useful to ask questions during the projection of a film in order to check up if the audience are following the story. Such questions and replies might be, "Who is this man?" A farmer! "Where is he going?" Home! "What is the matter with him?" He is sick! "Are you sorry for him?" Yes! . . . and so on.

The future

The possibilities of using the cinema for educating backward races are, in my view, tremendous.

I have given some idea of what is required in the production of films for illiterate people, and how highly specialised the subject really is. It is reasonable to believe that the African will not be slow in becoming cinema minded, and that it will be possible, step by step, to introduce some of the less involved technical tricks into the production of films for such people. In the meantime it is interesting to note that these specially produced films appeal to educated as well as to the uneducated Africans, and this is perhaps their strongest justification.

Some inventions have been thrust upon the African before he has been taught how to make use of them and the result has been confusing and bewildering to their very conservative minds. I think it is no small thing that the cinema, a tremendous instrument for good or ill, should be introduced to millions in a form they will appreciate. The Africans are being led by easy stages to understand the wonders that the cinema makes practicable. How great a factor this may be in their lives I do not venture to prophesy, but the work of twelve years has convinced me firmly that in the cinema we have an instrument of education whose possibilities are endless and whose effects may well be revolutionary.

NEWS FROM U.S.A.

COMMERCIAL TELEVISION IN U.S.A.

Reprinted by courtesy of Film News

THREE 3-minute U.S. Government short subjects have been accepted for national theatrical release by the Motion Picture Committee Co-operating for National Defence, a national group of distributors working under Francis Harmon of the Hays Office. The films are as follows:

Bits and Pieces, an Office of Production Management film, whose purpose is to show the public the need for "farming out" defence work in order to increase industrial production and to aid the O.P.M. in recruiting new sources of industrial production through small shops and companies which have not received primary contracts. Topics by sequence are big steel, aeroplane and aeroplane motor manufacture, subcontracting firms, finished products for defence, and a description and map of the Defence Contract Service showing where potential subcontractors may get financial and engineering advice and assistance.

America Builds Ships, a brief exposition of the merchant marine ship-building programme. This picture, with scenes from Ingalls Shipbuilding yards at Pascagoula, Mississippi, indicates the importance of the merchant marine ships as auxiliaries to the U.S. Navy.

Army in Overalls, showing the rôle of the C.C.C. in military preparedness. This picture describes activities of the C.C.C. in preparing military reservations for the new citizen army. This preparation is shown to be of two kinds: preparation of grounds for tank, machine gun, and infantry practice and parachute drill; and the preparation of C.C.C. manpower physically and through special skills for military duty.

THE LICENSING OF commercial television by the Federal Communications Commission is expected to bring back to life an industry that has been relatively dormant for the past year.

The move is favourably regarded in the non-Hollywood motion picture field, in view of the fact that films, sixty per cent of which are educational, have become a substantial case for television programmes. Alert to such competitive entertainment as night baseball, not to speak of pictures, Hollywood is expected to view the move with alarm. Current feature films are withheld from television.

The substitution of the word "commercial" for "experimental," however will not suddenly bring big-time programmes and profits to television. The chicken-egg conundrum remains in the way of the medium's progress: transmitters to make receivers pay, and receivers to make transmitters pay. It is estimated that there are about 6,000 receivers in the United States, 4,500 of which are concentrated in the New York City area. The basic advertising rate for radio, based on 4 million sets, is \$1,250 an hour. If the present number of television sets were multiplied five times, its basic advertising rate would be little more than six dollars an hour. It is likely, therefore, that television will remain a subsidised industry for some time.

Commercial licensing, however, will tend to stabilise the industry by means of standards, give it prestige, stimulate the manufacture of receivers and raise the obligation of television companies to the public.

A rating of television programmes has been made by NBC on the basis of an audience-reaction study. Using the figure 3.00 as the

highest possible rating, the four major television programmes range in the following order of preference:

1. Studio programmes, with live talent.

Drama	2.50
Variety	2.25-2.50
News	2.25-2.50

2. Mobile unit, chiefly sporting events: 2.15-2.35.

3. Film features, especially serials: 2.00-2.35.

4. Film shorts: 1.75-2.25.

The rating of film shorts is based on a period when they were run one after the other in the afternoon. In the evening, combined with a feature, or in programme groups with an announcer introducing each film, the rating for short films advanced fifty per cent. This factor is not shown in the above rating.

Television film problems are numerous. Because of the small image and lack of detail, not all films are adaptable to the medium. Long shots blur and too many characters crowd the small screen. Television companies pay only a small rental for films, and in the present state of the industry, film production designed exclusively for television is not economically feasible.

Many American films with music sound-tracks are at present unavailable to television because of the ASCAP dispute. Lack of clarity on television rights impedes the use of English documentary films.

Commercial television, however, is regarded as the first big step toward a new mass medium of communication. When minor difficulties in connection with motion pictures are solved, it is expected to become a major outlet for educational and documentary films.

5-MINUTE FILMS FOR JULY AND AUGUST

Title	Theme	Director	Production Unit	Released
Night Watch	A.R.P. Workers	Donald Taylor	Strand	July 7, 1941
Queen's Messengers	Food Flying Squads	Jay Lewis	Jay Lewis Productions	July 14, 1941
Lady Be Kind	Billeting civilian workers	Rodney Ackland	John Corfield Productions	July 21, 1941
Sea Cadets	Recruits for the Navy	Jay Lewis	Jay Lewis Productions	July 28, 1941
*South Africa Marches	South Africa's war effort	—	South African Film Unit	Aug. 4, 1941
Shunter Black's Night Off	Railwaymen at war	Max Munden	Verity	Aug. 11, 1941
The Team	It all depends on me	Leslie Arliss and Norman Lee	A.B.P.C.	Aug. 18, 1941
New Acres	Land reclamation	Neilson Baxter	Shell Film Unit	Aug. 28, 1941

* Re-edited by Sylvia Cummins from two films titled *Sinews of War* and *Road to Victory*.

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SHORT FILM BOOKINGS FOR SEPTEMBER—OCTOBER

The following bookings for September and October are selected from a list covering its Members, supplied by The News and Specialised Theatres Association

	Week ending		Week ending
Across the Waters	Sept. 13th	New Forest Borderland	Sept. 13th
The News Theatre, Newcastle	20th	The News Cinema, Aberdeen	20th
The Tatler Theatre, Manchester		Night Descends on Treasure Island	27th
Action on Ice	Oct. 11th	The News Theatre, Leeds	
The News Theatre, Nottingham	4th	The Tatler News Reel Theatre, Newcastle	13th
An Elephant Never Forgets		Old Natchez on the Mississippi	
The Tatler Theatre, Manchester	Sept. 27th	The Tatler Theatre, Chester	Oct. 11th
Bill Posters	20th	On Cambrian Heights	18th
The News Theatre, Newcastle	27th	The Tatler Theatre, Manchester	Sept. 27th
Calling on Colombo		The News Theatre, Leeds	13th
The News Theatre, Newcastle		Palms and Pagodas	27th
The Tatler Theatre, Chester		The News Theatre, Newcastle	Oct. 11th
Close to Earth	Oct. 11th	Picturesque Java	18th
The News Cinema, Aberdeen	20th	The News Theatre, Newcastle	27th
Conquering the Colorado		Picturesque Poland	Oct. 11th
The Tatler News Reel Theatre, Newcastle	Sept. 27th	The Tatler Theatre, Manchester	4th
Cradle of Champions	20th	The News Theatre, Leeds	Sept. 20th
The News Theatre, Nottingham	27th	Raising Sailors	20th
Dreams	Oct. 4th	The News Cinema, Aberdeen	27th
The Tatler Theatre, Manchester	Sept. 20th	Ruins of Palmyra	Oct. 4th
The News Theatre, Leeds	20th	The News Cinema, Aberdeen	18th
The Tatler Theatre, Chester		Schubert's Serenade	Sept. 13th
Eastern Interlude		The Tatler Theatre, Manchester	Oct. 18th
The News Theatre, Newcastle	Oct. 18th	Snow Eagles	Sept. 13th
Eyes on Brazil	11th	The News Theatre, Newcastle	20th
The Tatler Theatre, Manchester	18th	The News Theatre, Leeds	27th
Fair River	Sept. 27th	The Tatler Theatre, Manchester	Oct. 4th
The News Cinema, Aberdeen	Oct. 11th	Secret Allies and Going Places, No. 80	Sept. 13th
Feathers	11th	The News Theatre, Nottingham	Oct. 18th
The Tatler News Reel Theatre, Newcastle	18th	Sojourn in Havana	Sept. 13th
Feminine Fitness	Sept. 27th	The Tatler Theatre, Chester	20th
The News Theatre, Newcastle	Oct. 11th	Soviet Parliament	27th
Filming the Fleet	11th	The News Cinema, Aberdeen	Oct. 11th
The News Theatre, Nottingham	Sept. 13th	Stranger Than Fiction, No. 82	18th
Follow the Sun	Oct. 18th	The News Cinema, Aberdeen	Sept. 27th
The News Theatre, Newcastle	11th	Stranger Than Fiction, No. 83	Oct. 4th
The Tatler News Reel Theatre, Newcastle	20th	The News Cinema, Aberdeen	18th
From the Four Corners	Sept. 27th	Stranger Than Fiction, No. 84	Sept. 13th
The News Theatre, Leeds	Oct. 11th	The News Cinema, Aberdeen	20th
Going Places	13th	Stranger Than Fiction, No. 86	Oct. 18th
The News Theatre, Nottingham	Oct. 11th	The Tatler News Reel Theatre, Newcastle	Sept. 27th
Going Places, No. 86	Sept. 13th	Surva, Pride of Fiji	Oct. 4th
The News Cinema, Aberdeen	13th	The Tatler News Reel Theatre, Newcastle	4th
Going Places, No. 87	Oct. 11th	The Tatler Theatre, Chester	4th
The Tatler News Reel Theatre, Newcastle	Sept. 20th	The News Theatre, Leeds	11th
Going Places, No. 89	Oct. 4th	The Tatler Theatre, Manchester	4th
The Tatler News Reel Theatre, Newcastle	18th	Tent Show	Sept. 27th
Hands of Destiny	Oct. 11th	The News Theatre, Nottingham	Oct. 4th
The News Theatre, Leeds	18th	The Big Idea	Sept. 27th
Harvest of the North	Sept. 13th	Victoria Station News Theatre, London	Oct. 4th
The News Theatre, Newcastle	13th	The Boat	Oct. 4th
The Tatler Theatre, Manchester	13th	The News Theatre, Leeds	18th
Heads or Tails	Oct. 11th	The Good Egg	18th
The News Theatre, Newcastle	Sept. 13th	The Poetry of Nature	Sept. 27th
Hidden Kingdom	Oct. 4th	The Tatler News Reel Theatre, Newcastle	20th
The News Cinema, Aberdeen	18th	They Depend on Us	Oct. 4th
How the Old Place has Changed	Sept. 13th	The News Theatre, Leeds	Oct. 4th
The News Theatre, Newcastle	13th	The Serving Army	Sept. 13th
Information Please, No. 12	27th	The News Theatre, Newcastle	20th
The Tatler Theatre, Manchester	20th	Timber	Sept. 13th
Islands of West Indies	Oct. 11th	The Tatler Theatre, Manchester	20th
The News Cinema, Aberdeen	13th	The News Theatre, Newcastle	20th
Kangaroo Country	13th	The Tatler News Reel Theatre, Newcastle	20th
The News Theatre, Nottingham	Oct. 11th	The Tatler Theatre, Leeds	20th
Keat, Garden of England	Sept. 13th	The News Theatre, Leeds	Oct. 4th
The News Theatre, Newcastle	Oct. 4th	Toils of the Law	18th
Land of Invention	18th	The News Theatre, Leeds	18th
The Tatler Theatre, Chester	Sept. 13th	Top Notch Tennis	18th
Man, The Enigma	Oct. 4th	The Tatler News Reel Theatre, Newcastle	18th
The Tatler Theatre, Manchester	Sept. 13th	The News Theatre, Nottingham	11th
March of Time, No. 1 (7th year)—Crisis in the Atlantic	Sept. 13th	Treacherous Waters	4th
The News Cinema, Aberdeen	13th	The Tatler Theatre, Manchester	Sept. 27th
The News Theatre, Nottingham	11th	Unholy War	20th
March of Time, No. 2 (7th year)—G-men Combat	Sept. 27th	The News Theatre, Leeds	27th
Saboteurs	27th	Utopia of Death	13th
The News Cinema, Aberdeen	13th	The Tatler Theatre, Chester	13th
The News Theatre, Nottingham	13th	The News Theatre, Newcastle	13th
The Tatler Theatre, Newcastle	13th	War Time Factory	13th
March of Time, No. 3 (7th year)—China Fights Back	13th	The Tatler Theatre, Chester	13th
Victoria Station News Theatre, London	13th	Washington Parade, No. 12	13th
Mastery of the Sea	13th	The Tatler News Reel Theatre, Newcastle	13th
Victoria Station News Theatre, London	20th	Western Waterways	13th
Medico	20th	The Tatler Theatre, Manchester	20th
Victoria Station News Theatre, London	20th	The Tatler Theatre, Chester	20th
Merchant Seaman	20th	The News Theatre, Newcastle	13th
The News Theatre, Nottingham	Oct. 11th	What's Your I.Q. (No. 1)	Oct. 11th
Modern New Orleans	18th	The News Theatre, Leeds	18th
The News Theatre, Nottingham	18th	The Tatler Theatre, Manchester	4th
The News Theatre, Leeds	18th	Wings of Youth	18th
The News Theatre, Newcastle	Sept. 27th	Wise Owl	18th
Nature's Nursery		The Tatler News Reel Theatre, Newcastle	
The News Cinema, Aberdeen			

“FANTASIA” —ANOTHER VIEW

By ANDRE CROY

The writer of this article has been impelled by our review of *Fantasia* to challenge some of its conclusions, from the special viewpoint of pure aesthetics

“IN A profession that has been an unending voyage of discovery in the realms of colour, sound and motion, *Fantasia* represents our most exciting adventure. At last, we have found a way to use in our medium the great music of all times and the flood of new ideas which it inspires.”

That's Disney's personal introduction for his picture. He goes on:

“Faced with the tremendous problem of translating the music of *Fantasia* into pictures, the artists simply listened and tried to capture the moods, movements, situations, colours and characters which the music painted on the canvas of their imaginations. . . . They have also for the most part, translated the very phrases and measures and even individual notes into just the right colours and actions. . . .

“ . . . It should be of great importance to the general public and the entire motion picture industry that Disney technicians, in collaboration with R.C.A., have designed a revolutionary system of sound reproduction, which gives directional and third dimensional effect.

“In the past, composers have been able to turn only to the comparatively limited mediums of opera and ballet for interpretation of their works in colour and motion. Stokowski, Taylor and Disney believe that *Fantasia* will suggest to the great composers of our day, a third medium—a medium where colour and motion are restricted only by the limits of imagination—a medium which is giving to the public *Fantasia*.”

True, not everything in *Fantasia* is new. True that more than eight years ago at the Charing Cross Road *Tatler*, Andy Broom showed a number of Oscar Fischinger's shorts with moving shapes of white light symbolising music. Those films contained more than a germ of the ideas and some of the most beautiful work that has been further developed in *Fantasia*; and Len Lye's films of more recent times ploughed much of the soil that is thought to be new by audiences now viewing *Fantasia*. But that does not detract from Disney's work, which is “Supreme”. Disney does not claim to know all the answers. With the modesty of genius he says, “Perhaps Bach and Beethoven are strange bedfellows for Mickey Mouse, but it's all been a lot of fun, and I want to thank Leopold Stokowski, Deems Taylor and all my co-workers for holding my head up when the water got too deep.”

There are many things to be studied in *Fantasia* and more than a trick or two of cinematic technique to be learned. One element is especially vital, that is the “kinaesthetic” or “kinetic” element, of the abstract work in the

film, for here Disney is revealing, in fact manifesting, a substantial development of human consciousness, a development that may become known as “The Kinetic Sense”.

Although this “Kinetic Sense” has not been explored at any great length, Bastium in his “Brain as an Organ of the Mind”, first used and defined the term “Kinaesthetic” as “a separate endowment of a complete kind whereby we are made acquainted with the position and movement of our limbs, and by means of which the brain also derives much unconscious guidance in the performance of movement generally . . .”

Movement must be thought of before there can be a volition to perform it, and Disney has thought of a form of movement that is probably the least concrete of all movement, “Movement of Sound as experienced by the human being,” and he has created visual representations of such experiences. This is especially so in *The Toccata and Fugue*, and in an early sequence of *The Sorcerer's Apprentice*; while the Sound Track sequence is a rhythmic variably coloured density and area symbol of single musical sounds. Certainly it would appear extremely difficult to create a finer or more complete visual form to represent single sound motions as experienced by human beings.

Let it be granted that there is a good deal of dramatic characterisation and story telling coupled with a comic relief and whimsy in *Fantasia*, but in addition there is a visual form of “Kinetic Experience” portrayed as a basic part of film art.

Almost at its moment of creation, Music, as sound, is identified by the human being. In *Fantasia*, by representing coloured abstract symbolism as a visual term of the motion of music and sound, Disney makes masses of human beings clearly aware of their sensory ability to be conscious of music and sound passing through space. By such forms as erupting masses, rolling curves, moving planes interspersed by dazzling multi-coloured explosive patterns, Disney manifests the “Kinetic Experience” that human beings live through when they hear music or sound, which must pass through space before it can be heard.

Perhaps it is a long way ahead before we deliberately cultivate this “Kinetic Sense”, but it need not be, and in fact there is a real possibility of young people achieving a “Kinetic Sense” from regularly listening to radio or sensing the passing of mass through space in terms of aeroplanes in motion.

Think of the millions of people who have been

regularly viewing films for many years and now accept and evaluate “film time”, which is so much faster than time as ordinarily measured by human action! Think of stratosphere flights by bombers or a Spitfire's diving speed, and realise that it is all under human control! Think of Moscow transmitting radio photos to New York with the light rays passing through the highly magnetic North Pole! Think of the *March of Time* film introduction—the marching column of humans, the vibrating music and the dramatic voice tones saying, “The March of Time.” Then try and evaluate the speed of motion as pictured in *Fantasia*. Yet, *Fantasia*, with the tempo of some sequences geared several times higher than any mental conception of human movement, is intelligible to persons of average intelligence and knowledge.

How can humans live through such circumstances without sensory experiences of motion? If they are conscious of motional sensory experience, doesn't there naturally arise a quantity of data by which they identify and record their “Kinetic Sense”? With the tempo of life increasing every hour, human beings still keep pace with it, perhaps without knowing that this increased tempo of life is developing something new within themselves.

Since Disney has recorded the motion of sound in various shapes and colours on the cinema screen (and how completely he uses the whole screen to do that), isn't it possible for psychologists to establish a standard rating for the human sense of motion?

It would seem that Disney has a mass of valuable data on “Kinetic Sense” stored in his studio files, to which must be added the knowledge and experience of his technicians; and since documentary film workers are seeking to project “The Creative Interpretation of Reality”, they need to understand this “Kinetic Sense”. So there's no sense in cocking a snoot at *Fantasia*.

Before Al Jolson put sound films over on the public, the avant garde thought themselves clever and wise in saying—quite sincerely, “The art of the film is defined in ‘Moving Pictures’.” By portraying the human being's experience of sound's movement, Disney has developed the “Moving” part of moving pictures, and *Fantasia* is only the beginning.

NEWS OF STEINBECK

ORIGINALLY SCHEDULED TO open on Broadway, the John Steinbeck-Herb Kline Mexican film, *The Forgotten Village*, has been deferred until the early part of the Fall. According to an announcement by Arthur Mayer and Joseph Burstyn, distributors of the film, this decision was made because of the Steinbeck book of the same title, which Viking Press is rushing for publication. The distributors report that they are negotiating with a Broadway theatre to open the picture on Labour Day on a road-show basis.

FILM LIBRARIES

Borrowers of films are asked to apply as much in advance as possible, to give alternative booking dates, and to return the films immediately after use. H. A hire charge is made.

F. Free distribution. Sd. Sound. St. Silent.

Association of Scientific Workers, 30 Bedford Row, W.C.1. Scientific Film Committee. *Graded List of Films*. A list of scientific films from many sources, classified and graded for various types of audience. On request, Committee will give advice on programme make-up and choice of films.

Austin Film Library. 24 films of motoring interest, industrial, technical and travel. Available only from the *Educational Films Bureau*, Tring, Herts. 35 mm. & 16 mm. Sd. & St. F.

Australian Trade Publicity Film Library. 18 films of Australian life and scenery. Available from the *Empire Film Library*. 35 mm. & 16 mm. Sd. & St. F. 3, sound films on 9.5 mm. available from *Pathescope*.

British Commercial Gas Association, Gas Industry House, 1 Grosvenor Place, S.W.1. Films on social subjects, domestic science, manufacture of gas. 35 mm. & 16 mm. Sd. & a few St. F.

British Council Film Department, 25 Saville Row, W.1. *Films of Britain*, 1940. Catalogue for overseas use only but provides useful synopses of 100 sound and silent documentary films.

British Film Institute, 4 Great Russell Street, London, W.C.1. (a) *National Film Library Loan Section* to stimulate film appreciation by making available copies of film classics. 35 mm., 16mm. Sd. & St. H. (b) *Collection of Educational Films*. The Institute has a small collection of educational films not available from other sources. 35 mm., 16 mm. Sd. & St. H.

British Instructional Films, 111 Wardour Street, W.1. Feature films; Pathé Gazettes and Pathetones; a good collection of nature films. A new catalogue is in preparation. 16 mm. Sd. & St. H.

Canadian Pacific Film Library. 15 films of Canadian life and scenery. Available from the *Empire Film Library*. 16 mm. Sd. & St. F.

Canadian Government Exhibitions and Publicity. A wide variety of films. Available from the *Empire Film Library*.

Central Council for Health Education. Catalogue of some 250 films, mostly of a specialist health nature, dealing with Diphtheria, Housing, Maternity, Child Welfare, Personal Hygiene, Prevention of Diseases, Physical Fitness, etc. Most films produced by societies affiliated to the Council, or on loan from other 16 mm. distributors (e.g. B.C.G.A.). Six films produced direct for the Council also available, including *Fear and Peter Brown*, *Carry on Children*, and *Breath of Danger*.

35 mm. and 16 mm. Sd. and St. H. and F.

Central Film Library, Imperial Institute, S.W.7. Has absorbed the *Empire Film Library* and the *G.P.O. Film Library*. Also contains all new M.O.I. non-theatrical films. No general catalogue yet issued. A hand list of M.O.I. films is available. 35 mm. & 16 mm. Sd. & St. F.

Coal Utilisation Joint Council, 54 Victoria Street, London, S.W.1. Films on production of British coal and miners' welfare. 35 mm. & 16 mm. Sd. F.

Crookes' Laboratories, Gorst Road, Park Royal, N.W.10. *Colloids in Medicine*. 35 mm. & 16 mm. Sd. F.

Dartington Hall Film Unit, Totnes, South Devon. Classroom films on regional and economic geography. 16 mm. St. H.

Dominion of New Zealand Film Library. 415 Strand, W.C.2. 22 films of industry, scenery and sport. Includes several films about the Maoris. 16 mm. St. F.

Educational Films Bureau, Tring, Herts. A selection of all types of film. 35 mm. & 16 mm. Sd. & St. F.

Educational General Services, 37 Golden Square, W.1. A wide selection of films, particularly of overseas interest. Some prints for sale. 16 mm. & St. H.

Electrical Development Association, 2 Savoy Hill, Strand, W.C.2. Four films of electrical interest. Further films of direct advertising appeal are available to members of the Association only. 16 mm. Sd. & St. F.

Empire Film Library. Films primarily of Empire interest, with a useful subject index. Now merged with the *Central Film Library*. 16 mm. and a few 35 mm. Sd. & St. F.

Film Centre, 34 Soho Square, W.1. *Mouvements Vibratoires*. A film on simple harmonic motion. French captions. 35 mm. & 16 mm. St. H.

Ford Film Library, Dagenham, Essex. Some 50 films of travel, engineering, scientific and comedy interest. 35 mm. & 16 mm. Sd. & St. F.

Gaumont-British Equipments, Film House, Wardour Street, W.1. Many films on scientific subjects, geography, hygiene, history, language, natural history, sport. Also feature films. 35 mm. & 16 mm. Sd. & St. H.

G.P.O. Film Library. Over 100 films, mostly centred round communications. Now merged with the *Central Film Library*. 35 mm., 16mm. Sd. & St. F.

Kodak, Ltd., Kingsway, W.C.2. (a) *Kodascope Library*. Instructional, documentary, feature, western, comedy. Strong on early American comedies. 16 mm. & 8 mm. St. H. (A separate *List of Educational Films*, extracted from the above, is also published. A number of films have teaching notes.) (b) *Medical Film Library*. Circulation restricted to members of medical profession. Some colour films. Some prints for outright sale. 16 mm. St. H.

March of Time, Dean House, 4 Dean Street, W.1. Selected *March of Time* items, including *Inside Nazi Germany*, *Battle Fleets of Britain*, *Canada at War*. 16 mm. Sd. H.

Mathematical Films. Available from B. G. D. Salt, 5 Carlingford Road, Hampstead, N.W.3. Five mathematical films suitable for senior classes. 16 mm. & 9.5 mm. St. H.

Metropolitan-Vickers Electrical Co., Ltd., Trafford Park, Manchester 17. *Planned Electrification*, a film on the electrification of the winding and surface gear in a coal mine. Available for showing to technical and educational groups. 16 mm. Sd. F.

Ministry of Food Film Library, Neville House, Page Street, S.W.1, or from District Officers. 23 films mostly on cooking, nutrition and kindred subjects. 35 mm. & 16 mm. Sd. & St. F.

Pathescope, North Circular Road, Cricklewood, N.W.2. Wide selection of silent films, including cartoons, comedies, drama, documentary, travel, sport. Also good selection of early American and German films. 9.5 mm. Sd. & St. H.

Petroleum Films Bureau, 15 Hay Hill, Berkeley Square, W.1. Some 25 technical and documentary films. 35 mm. & 16 mm. Sd. & St. F.

Religious Film Library, Church Walk, Dunstable, Beds. Films of religious and temperance appeal. Also list of supporting films from other sources. 35 mm. & 16 mm. Sd. & St. H.

Scottish Central Film Library, 2 Newton Place, Charing Cross, Glasgow, C.3. A wide selection of teaching films from many sources. Contains some silent Scots films not listed elsewhere. Library available to groups in Scotland only. 16 mm. Sd. & St. H.

Sound-Film Services, 27 Charles Street, Cardiff. Library of selected films including Massingham's *And So to Work*. *Rome* and *Sahara* have French commentaries. 16 mm. Sd. H.

South African Railways Publicity and Travel Bureau, South Africa House, Trafalgar Square, W.C.2. 10 films of travel and general interest. 35 mm. & 16 mm. Sd. & 4 St. versions. F.

Southern Railway, General Manager's Office, Waterloo Station, S.E.1. Seven films (one in colour) including *Building an Electric Coach*, *South African Fruit* (Southampton Docks to Covent Garden), and films on seaside towns. 16 mm. St. F.

Wallace Heaton, Ltd., 127 New Bond Street, W.1. Three catalogues. Sound 16 mm., silent 16 mm., silent 9.5 mm. Sound catalogue contains number of American feature films, including *Thunder Over Mexico*, and some shorts. Silent 16 mm. catalogue contains first-class list of early American, German and Russian features and shorts, 9.5 catalogue has number of early German films and wide selection of early American and English slapstick comedies. 16 mm. & 9.5 mm. Sd. & St. H.

Workers' Film Association, 145 Wardour Street, W.1. Films of democratic and co-operative interest. Notes and suggestions for complete programmes. Some prints for sale. 35 mm. & 16 mm. Sd. & St. H.

No. 1

THE MOUSE, THE BIRD & THE SAUSAGE



Once upon a time a mouse, a bird, and a sausage took it into their heads to keep house together: and, to be sure, they managed to live for a long time very comfortably and happily; and beside that added a great deal to their store, so as to become very rich. It was the bird's business to fly every day into the forest and bring wood; the mouse had to carry the water, to make the fire, and lay the cloth for dinner; but the sausage was cook to the household.

He who is too well-off often begins to be lazy and to long for something fresh. Now it happened one day that our bird met with one of his friends, to whom he boasted greatly of his good plight. But the other bird laughed at him for a poor fool, who worked hard, whilst the two at home had an easy job of it; for when the mouse had made her fire and fetched the water, she went and laid down in her own little room till she was called to lay the cloth; and the sausage sat by the pot, and had nothing to do but to see that the food was well cooked; and when it was meal-time, had only to butter, salt, and get it ready to eat, which it could do in a minute. The bird flew home, and having laid his burden on the ground, they all sat down to table, and after they had made their meal slept soundly until the next morning. Could any life be more glorious than this?

The next day the bird, who had been told what to do by his friend, would not go into the forest, saying, he had waited on them, and been made a fool of long enough: they should change about and take their turns at the work. Although the mouse and the sausage begged hard that things might go on as they were, the bird carried the day. So they cast lots, and the lot fell upon the sausage to fetch wood, while the mouse was to be cook and the bird was to bring the water.

What happened by thus taking people from their proper work? The sausage set out towards the wood, and the little bird made a fire, the mouse set on the pot, and only waited for the sausage to come home and bring wood for the next day. But the sausage kept away so long that they both thought something must have happened to him, and the bird flew out a little way to look out for him; but not far off he found a dog on the road, who said he had met a poor little sausage, and taking him for fair prey, had laid hold of him and knocked him down. The bird made a charge against the dog for open robbery and murder; but words were of no use, for the dog said he found the sausage out of his proper work, and under false colours; and so he was taken for a spy and lost his life. The little bird took up the wood very sorrowfully, and went home and told what he had seen and heard. The mouse and he were very grieved, but agreed to do their best to keep together.

The little bird undertook to spread the table, and the mouse got ready the dinner; but when she went to dish it up, she fell into the pot and was drowned. When the bird came into the kitchen and wanted the dinner to put upon the table, no cook was to be seen; so he threw the wood about here, there, and everywhere, and called and sought on all sides, but still could not find the cook. Meantime the fire fell upon the wood and set it on fire; the bird hastened away to get water, but his bucket fell into the well, and he after it; and so ends the story of this clever family.

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